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EXHIBIT OF MANUFACTURED  
OBJECTS

"IN time of war prepare for peace" is the watchword of the Metropolitan Museum. Difficult as it is amidst the turmoil of conflict, the Museum is cherishing the arts of peace. That is its patriotic duty.

For there will be a future. And in that future there will be emulation, if not rivalry, among the peoples of the earth. And the victor's wreath, as well as more substantial fruits, will be given to those who can produce most cunningly the things that peaceful people desire—such as chairs, tables, beds, clothing, utensils, adornments, jewelry, and all things of use or ornament that make men comfortable and tend to make them joyous.

Then the nation whose laborers produce with unseemly sweat shapeless balls of clay and riven pieces of felspar will get therefor a meagre dole of daily bread, and the nations whose workers in dusty factories transform these earths into clumsy dishes for common use will get in their turn a modest or a decent living; but the nations whose skilled artisans, guided by gifted and trained artists, turn those same materials into forms of grace adorned with lines of beauty, will receive fame and fortune, and set their children's feet on those broad plateaus where knowledge and power and enjoyment are to be had.

The Museum, therefore, encouraged by its success a year ago, has gathered in Class Room B, the room in which was held the Czecho-Slovak Exhibition, many beautiful objects, all copies or adaptations or variations or inspirations made by artists who have studied the world's best productions preserved in the Museum. There you may see furniture, jewelry, laces, embroideries, woven textiles, costumes, dishes, glassware, panels, scenes, toys, and every kind of applied art product from such firms as Tiffany, Gorham, Chamberlayne, the Kensington Company, and the Edgewater Looms, the work of skilled craftsmen and craftswomen, all frankly done as the result of study among

the treasures of the Museum. The exhibition opens February 4 and closes March 3.

MANUFACTURERS, DESIGNERS,  
AND MUSEUMS

LAST May, the American Association of Museums held one of the sessions of its annual meeting at the Metropolitan Museum, and among the papers of its programme was a group devoted to the Trade Press and Its Relations to the Museum of Art. To those who have not followed the trend of museum activities, this title may not convey its full import, but to those who have been watching the way the wind is blowing it will mean a great deal. That a body of museum folks should invite representatives of Trade, like the speakers on this occasion, to talk about their interests as exemplified in their journals, and how these interests were, or might be, affected by the museums of art, showed a desire to get together, to say the least. These words, of modern coinage, express a great deal, however. They mean, as everybody knows, not only a desire to meet together but a desire to act together. And this, in fact, is just what is happening now throughout the country in the museum world. The desire to get together with schools, students, and the Trade has passed into the active stage of doing together with these other factors in the promotion of art.

Perhaps none of the papers of the group referred to was more suggestive of the extent of the opportunity for museum coöperation than that read by Miss Adelaide Hasse, the accomplished librarian in charge of public documents in the New York Public Library, in which it appeared that "in 1916 there were published in the continental United States 3,148 trade papers representing 134 trades" and that 30 trades publish more than 20 papers each. Museum interest in these papers is confined to the following: 69 papers published by architecture and building trades; 43, by the fashion trades; 26, clothing and furnishing goods; 25, furniture, upholstery, and carpets; 23, lumber and woodworking; and 22, textile fabrics. Miss Hasse said that there are 39 publications